

# Magazine Feature Section

## THE STUBBORNNESS OF GERALDINE

Has Lou-Tellegen, "society thief of the stage," stolen the heart of Geraldine Farrar?

"Yes," say friends of Lou-Tellegen.

"I will not discuss it," says Miss Farrar.

"I am ignoring such a report," is Lou-Tellegen's only reply to the query.

"Absolutely and positively false," declares the mother of Miss Farrar in her New York home at No. 18 West 74th street.

"About all that is necessary to start such a thing is to let my daughter be seen in public talking to some man."

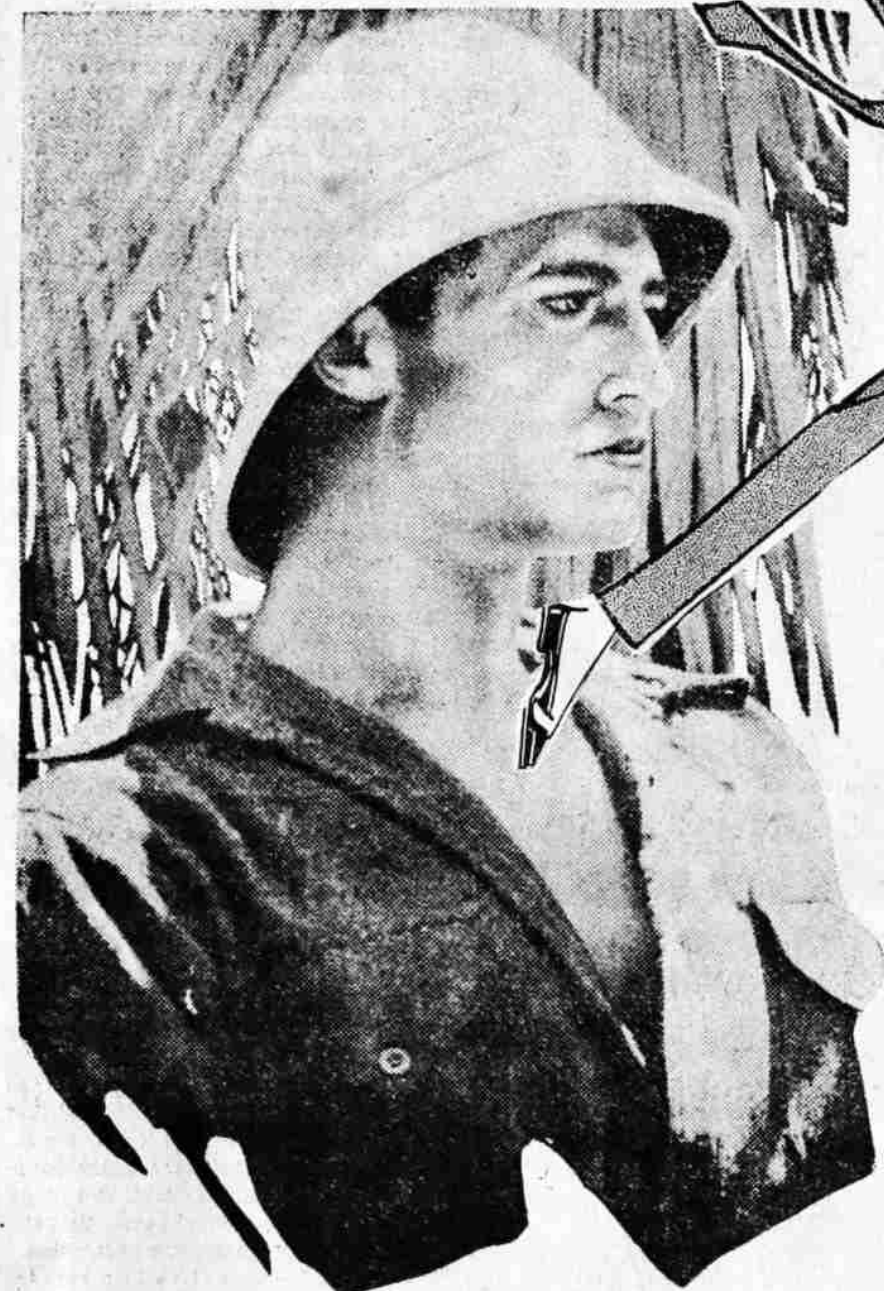
However, knowing ones say that Miss Farrar, after stubbornly reject-

sang to the stubborn Geraldine on the stage and off; he courted her in Italian and English. Would she wed him? Nay, nay. Signor Art was her beau. There were many other suitors—grand opera singers, American millionaires, English noblemen. Her heart was locked to them all.

More than a year ago when Lou-Tellegen was starting America with "Maria Rosa"—a play in which he took the part of a Greek fire sort of a lover—Miss Farrar went to see him.

**WON BY HIS ACTING.**

"Ah," she exclaimed at the end of the play, "what a wooer he is! What a figure he would be on the grand opera stage if only he had a voice



### What Geraldine Farrar Once Thought of Marriage

Art is illusion, and the illusion must be created from within by a clean, sane mind and a clean, wholesome body.

I do not believe suffering is necessary to the development of the artist. More than the ephemeral, emotional experience has to be sacrificed by the younger singer who has a career before her. She must give up all idea of matrimony until her feet are firmly planted on the ladder. She cannot be a good wife and mother and a good student at the same time. One must be subordinated—Geraldine Farrar lecturing to girls in 1908.

Lou-Tellegen, Famous as American Matinee Idol, Now Destined to Be Internationally Renowned if He Wins the Fair Miss Farrar.

ing titled and wealthy suitors, has lost her heart to a man aptly qualified to get possession of it—to Lou-Tellegen, one of the most ardent love-makers ever seen on the American stage—Lou-Tellegen, who "starred" with Sarah Bernhardt and was reported engaged to her; Lou-Tellegen, the smooth, soft-voiced, slender, athletic "matinee idol" whose acting one critic termed "serpentine" and another "supernatural."

Formal announcement of the engagement will be made at the close of the grand opera season and they are to be wedded in June, according to friends of Lou-Tellegen and Miss Farrar. Furthermore, these friends add, the affair is a real romance of "real" life, for the two were brought together in California while acting for the movies.

### MEET IN MOVIE STUDIO.

Of course Miss Farrar had seen Lou-Tellegen on the stage and he had heard her in grand opera. But they were not formally introduced until he went West to take the leading part in a screen drama, and she traveled to Hollywood, Cal.

Well, they were introduced amidst the clicking of film machines—Geraldine, the stubborn one who had rejected titles and wealth to remain in grand opera, and Lou-Tellegen, the most ardent wooer ever seen on the American stage, Romantic, eh? Rather.

All her life Miss Farrar had preached that grand opera singers ought not to become wives—that they were wedded to their art. She talked that way when singing at the Royal Opera in Germany. It was reported that a member of the royal family was eager to forsake his pretensions to the throne in order to make her his bride, and that she merely laughed and told him he was a "stupid boy."

Then along came Antonio Scotti, "the Apollo of grand opera" and he

like Caruso's!"

Not until last summer did she see him again. That was when she went West as the highest salaried film star in the United States. She had signed a contract with a feature play company to appear before the camera for eight weeks. Part of the contract was that she and her party should travel from New York to California and return in a private car. With her went her mother and father, Mr. and Mrs. Sidney Farrar, a host of friends, four maids and a hairdresser.

And then followed what Miss Farrar's friends term a "movie courtship." It makes a very good scenario, this story of the prima donna and the star in the movie city. It is chock full of lively scenes. Very well, then: Let's have the scenario. Here it is:

### SQUELCHING GERALDINE'S STUBBORNNESS.

(In four scenes.)  
**SUMMARY**—Geraldine, a beautiful singer, makes up her mind never to wed, but to devote her life to her art. So does Lou-Tellegen "the fiercest lover the stage ever saw." Geraldine, besieged by titles and wealth, merely sneers. Lou-Tellegen tears up every "mash note" he gets from matinee girls and exclaims: "Pouff! I have my acting to live for. A bas l'amour!" Thus they are going in separate ways when—

**SCENE I**—A private car is switched onto the side track at Hollywood, Cal. Geraldine is in it, singing the aria from "La Boheme" and playing her own accompaniment. Suddenly she stops, peers out of a window, sees the beautiful California scenery and tells one of her maids she's glad she signed the contract. Just then a young man gets alongside the car and begs for a drink of water. Geraldine hears his request and fetches the water. Then—

**GERALDINE**—Upon my word! Lou-Tellegen.

**LOU-TELLEGEN**—Your servant, Mademoiselle Farrar. Pray, how did you know me?

**GERALDINE** (Sighing)—Ah, I saw you in "Maria Rosa." I shall never forget

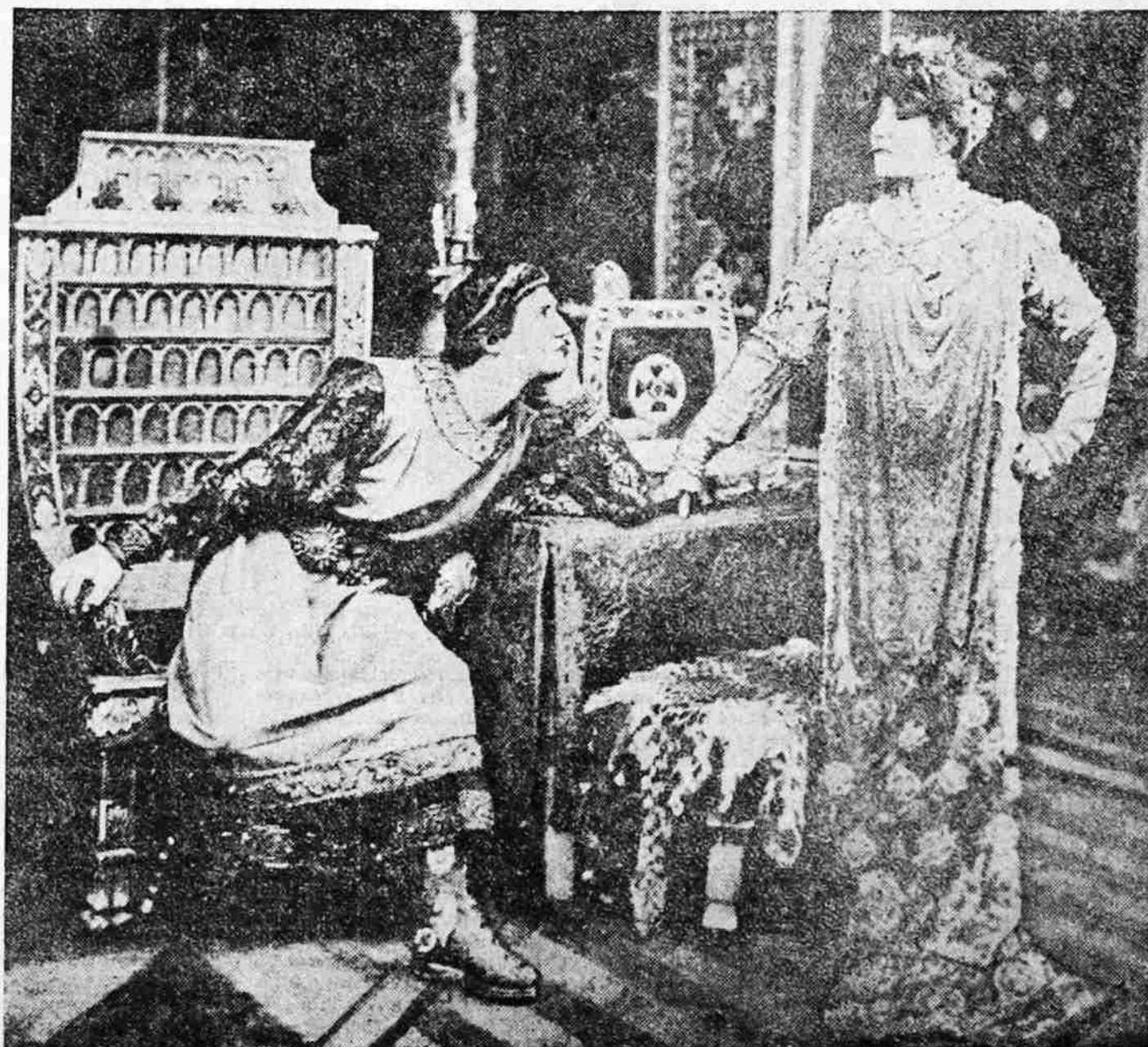
**LOU-TELLEGEN** (With great emotion)—Pray, don't mention it. I was new to America then.

**GERALDINE**—A great play, with human emotion turned loose.

**LOU-TELLEGEN**—Enough! You make sport of me. But come, and I will show you the California scen-

ery. (Offers his arm to Geraldine and they stroll off-camera.)

**SCENE II**—In front of a dozen movie machines. Geraldine is appearing in "Carmen." Lou-Tellegen is watching her. Carmen has just saved Escamillo from Don Jose's knife.



Lou-Tellegen as the Emperor Justinian and Sarah Bernhardt as Theodora in "Theodora."

Beautiful Geraldine Farrar, Who Flouted Ardent Grand Opera Wooers, but Who, It Is Said, Surrendered to Most Ardent of Heroes, Who First Wooed Her in the Glare of Photoplay Studio's Weird Lights.

**MOVIE MANAGER**—Now, then. Are the cameras all ready? We don't want to miss one exposure. Look lively boys. This production is going to make "The Birth of a Nation" look like the "Mad Ravings of John McCullagh."

**LOU-TELLEGEN**—Ah, that I might play the part of Escamillo.

**MOVIE MANAGER**—Stand aside, please, Lou-Tellegen. Don't interfere with the other actors.

**GERALDINE** (To manager)—Don't you dare talk in that brusque manner to Lou-Tellegen. Don't you know who he is?

**LOU-TELLEGEN** (Protruding his chest and sneering at Movie Manager, who begins to wilt)—Swine! (To Geraldine)—When you have finished, Miss Farrar, shall we take a walk?

**GERALDINE**—With pleasure.

**SCENE III**—Geraldine and Lou-Tellegen are strolling through a shady lane.

**LOU-TELLEGEN**—Have you ever thought of your art?

**GERALDINE**—I always think of it.

**LOU-TELLEGEN**—Do you love it?

**GERALDINE**—More than my life.

**LOU-TELLEGEN**—And you would never forsake it to go to the altar.

**GERALDINE**—Never!

**LOU-TELLEGEN**—Neither would I.

(Enter a boy dressed as Dan Cupid.)

**CUPID** (Waving bow and arrow)—That's what they all say.

After this it would only remain to show the old familiar church scene.

A fine match will be that of Geraldine Farrar and Lou-Tellegen if the predictions of their friends prove true. Their lives are filled with the romance of hard work and successful endeavor.

Lou-Tellegen believes that America is in need of a conservatoire like the one in Paris. Only with such an institution will America produce the talent which she is capable of producing, he believes.

"It is severe training, but the proper kind of training," he says.

"There one must study everything—languages, fencing, dancing, music, stage deportment, and literature of the stage."

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